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hat das Wort auch an einer, von Schiller miszverstandenen Stelle Tschudis; für seine "Quellen zu Schillers Wilhelm Tell" (Bonn 1912) hat Albert Leitzmann Hildebrands Ausführungen leider nicht verwertet.

In den Lieferungen des DWb, die in den letzten Jahren erschienen sind, wird Alfred Götzes Arbeit stets berücksichtigt. Diese Tatsache spricht besser als andere Zeugnisse für die Bedeutung des Glossars. In der neuen, ergänzten und erweiterten Auflage heißen wir es doppelt willkommen.

HELMUT WOCKE

METHODS AND MATERIALS OF LITERARY CRITICISM. LYRIC, EPIC, AND ALLIED FORMS OF POETRY. By Charles Mills Gayley, Litt. D., LL.D. and Benjamin Putnam Kurtz, Ph.D. Ginn and Co., Boston, etc. 1920, pp. XI+911.

"This book is the second of a series entitled *Methods and Materials of Literary Criticism*, the volumes of which, though contributory to a common aim, are severally independent. The first volume (Gayley and Scott, 1899) was an introduction to the bases in aesthetics and poetics, theoretical and historical. The present volume applies the methods there developed to the comparative study of the lyric, the epic, and some allied forms of poetry. A third volume, approaching completion, will present tragedy, comedy, and cognate forms."

These are the first words of Professor Gayley's preface. He proceeds to state that, despite its length, the work does not pretend to exhaustiveness, but is intended to open up investigations. References, he says, are nowhere complete, nor are the summaries of periods and movements complete. Professor Gayley explains that each literary type or species is considered in a twofold aspect, theoretical and historical. "In each of these subdivisions the first section presents an analysis of the subject under discussion and a statement of the problems involved, with indication of the authorities most necessary to be consulted; the second section consists of a bibliography, alphabetically arranged and accompanied by annotations which aim to give the student or the prospective buyer some idea of the content and value of the work in its bearing upon the subject; and the third section supplies in outline the theory, or history, as the case may be, of the type or form under consideration as developed in various national literatures, and cites specific authorities for periods, movements, and germinative influences in poetry and criticism."

The first half of the book is devoted to the lyric. In accordance with the plan just quoted from the preface, there are two chapters dealing with the lyric, of which the first discusses

theory, and the second historical development. Each chapter has three sections, devoted respectively to the statement of problems, bibliography, and an outline of development by nationalities. Section 1 is concerned with definitions of the lyric, the nature of the lyric, its technique, special forms (song, hymn, ode, etc.), classification, function, comparison with other kinds of poetry, and the conditions of society favorable to the lyric. Professors Gayley and Kurtz are not inclined to dictate the solution of problems. They wish to suggest problems that await solution. Their method of stating problems may be illustrated. On page 10, the following suggestions are made as to the *Essential Character of the Lyric*: "(a) The poet's own impulse or desire? (b) The 'attempt to justify passion by idealizing its object'? (c) A 'movement of the fancy by which the individual spirit seeks to obtain broader freedom'? (d) Some objective condition aroused by an external stimulus? (e) The 'identification of the poet with the object described'? (f) Is it the 'inner music of the feelings'? (g) Is it some special ordering of the inspired imagination, such as the association by the imagination of images and ideas independent of a controlling reference to an objective model? Compare Mendelssohn and Engel; see also J. M. Baldwin. (h) Can the lyric be said to 'imitate' the invisible emotion? (i) Is onomatopoeic illusion characteristic of the lyric? See Lange. (j) On the 'inner image' as affording the lyric subject, and on its varieties as determined by its relations to subjective conditions and objective controls, see above, etc."

This citation might be paralleled from almost any page of section 1. It should be noticed that frequently the authors supply references for specific questions. The student has the advantage of noting topics for research and of learning some useful bibliographical tools with which to approach these topics, but he is left to do independent thinking. The authors do not by any means entirely avoid comment. For instance, they point out that, in general, ancient criticism of the lyric was formalistic, romantic criticism was subjective, while modern criticism tries to combine the two conceptions. Well established general truths are frankly stated. But there is no attempt to answer with finality any reasonably doubtful questions.

Section 2 of Chapter I is a bibliography of works dealing with the general theory of the lyric. The contents of many, but not all the books are summarized.

Section 3 deals with theories of the lyric developed by critics of different nationalities or periods. Ancient Greece and Rome, the Dark Ages, Italy, France, England and Germany are discussed. Holland and Spain receive six lines of comment. After pointing out the scarcity of lyrical criticism in the ancient world and in the Dark Ages, the authors show that, even in the

modern nations, it has been difficult to criticize a type so complex as the lyric. Renaissance criticism in all countries was formal and interested in the imitation of some model such as Pindar, Horace, or Petrarch. A more intelligent criticism arose with modern philosophical thought. Hegel and others laid emphasis on the subjectivity of the lyric. However, even in criticism of the nineteenth and twentieth centuries, although narrow rule giving has been abandoned, and many efforts have been made to study completely the environment of lyric poets in order fully to understand them, despite many brilliant discoveries, there is still a noticeable lack of well founded generalizations in lyrical theory. Probably the lyric must always be more vague, more baffling to discussion than other recognized literary genres. Throughout Section 3, as elsewhere, there are abundant references to authorities, so that the student can easily get in touch with the literature of any particular subject that he may wish to investigate.

In the second chapter on the lyric, the authors treat its historical development. They remark that the subject has been surprisingly neglected, perhaps because the lyric has been thought too capricious for analysis. In Chapter 2 there are also three sections. Section 4 states problems, section 5 furnishes a bibliography, and section 6 is concerned with the historical study of the lyric by nationalities. The statement of problems is brief, but suggestive. It offers these main possibilities for speculation,—the beginnings of the lyric; primitive dance and music; work-songs; the chronology of the lyric with respect to the epic; the process of composition; the evolution of types; the evolution from the point where music is more important than words to the stage where the subject matter is the most vital thing; international influences; general national tendencies; the different kinds of lyric, and so on. The authors refrain from dogmatic statements, but everywhere supply references.

The bibliography in section 5 is not wholly different from that in section 2 of the first chapter. Necessarily the two lists overlap. We are warned not to look for books that aim to cover the whole history of the lyric. The subject is too complex for a modern scholar. Quadrio's *Della storia e della ragione d'ogni poesia*, mentioned as an example of an effort at a general history of poetry, was written in the eighteenth century when scholarship was more naïve.

The sixth and last section dealing with the lyric is very long (240 pages). Concerned as it is with historical development by nationalities, it suggests numerous lines of investigation. There is some reference to the following kinds of lyric: Greek, Roman, Byzantine, medieval and renaissance Greek and Latin, French (including Provençal), Italian, Spanish, Portuguese, English, Celtic, German, Dutch, Scandinavian, Finnish (including the

lyric of Lapland), Russian, other Slavic, Magyar, Turkish, Afghan, Syriac and Armenian, Arabian, Persian, Indian, Sumerian and Babylonian, Egyptian, Ancient Hebrew, Chinese, Japanese and the lyric of lower races. Naturally there is nothing like a detailed historical sketch of most of these divisions. In the majority of cases, except for an occasional general comment, there is merely an indication of works of reference with which an investigator can begin his studies of the lyric poetry of the nation that he chooses. In the case of Greek, Roman, medieval Christian, French, Italian, Spanish, Portuguese, English, German, Dutch, and Scandinavian poetry there is some attempt at a detailed historical sketch.

The student will find in section 6 a veritable mine of suggestions for research. If he wants to investigate the different stages of the Greek or Roman lyric, medieval imitation of the classics, the influence of the troubadours, the significance of the *Pléiade*, imitation of Petrarch, formal frigidity in the Italian Renaissance, mannerism, Italian influence in Spain, Portuguese pastoral verse, Puritan verse in England, Luther's hymns, English influence on Germany, romanticism—for all these subjects and for many more, he will find a clear statement of problems and mention of books to be consulted.

The treatment of lyric poetry concludes with a discussion of special forms hard to classify—the elegy, the ubiquitous epigram, the ode, and the sonnet. He who wishes to delve into the complex questions raised by the history of these forms or by attempts rigidly to define them, will find in these pages many starting points for investigation.

The second half of the book deals with the epic. Again there are two chapters, each with three sections. The first chapter (chapter 3 of the book) deals with theory, and the second (chapter 4 of the book) with the historical development of the epic. Sections 7, 8, and 9, belonging to chapter 3, deal respectively with the general statement of problems, bibliography and theory by nationalities. The method followed parallels very closely what has been noticed in the treatment of the lyric. In section 7 are stated problems encountered in definition of the epic, the nature of the epic, subjects, technique, varieties of the epic, functions, other special characteristics, hero-sagas, geste, chansons, ballads, mock-heroic epics and ballads, metrical tales, metrical romances, allegories, parables and fables, idyls, pastorals, metrical satires, burlesque romances, etc. An example from the technique of the epic will give an idea of the authors' thoroughness in suggesting questions. First as regards the action they discuss whether it must be past, what part memory plays, whether "dimness" and "distance" are favorable, the contemplative element, unity of action, greatness, dignity, compass, simplicity, multiplicity of action, and so on. Next, as

to the characters, we are led to wonder whether they are typical or individual, how far they are affected by the absence of histrionic interpretation, how far they are heroic, primitive or simple, whether psychological analysis is proper, whether the hero must be virtuous, whether the element of the ridiculous is allowable, to what extent newly created characters not in the historical tradition are permissible, whether abstractions are available as characters, etc. Finally the authors proceed with similar suggestions about the plot and form of the epic. It is well to remark that wherever possible references are provided.

Section 8 contains an excellent general bibliography of epical theory. Section 9 outlines theories of the epic in Greece, Rome, the Dark Ages, among the Greek Church Fathers, in Italy, France, England, Germany, Holland, Spain, and India. Most space is given to England and France, while a considerable amount is devoted to Germany and Italy. The wealth of criticism in the Italian Renaissance, the debased taste of the seventeenth century in Italy, the formal criticism in France from Sealiger to Boileau and Le Bossu, Dryden's discourses, the quarrel between Gottsched and the Swiss School, and the Homeric question are among the numerous topics presented.

The fourth and last chapter of the book discusses the historical development of the epic, as usual in three sections, 10, 11, and 12. Section 10 states general problems about the origin of the epic, primitive emotions, the folk epic, the evolution of the epic, the origin, distribution and transformation of epical stories, stages of development, the period in national civilization best suited to the epic, the art epic, classification, and numerous other subjects. The method pursued (*i. e.* statement of problems, with intelligent comment but without dogmatic solutions and with copious references) is familiar.

In the bibliography in section 11, it is pointed out that general histories of the epic are rare. There is discussion of the works of distinguished critics such as Bédier, Comparetti, Foulet, Gautier, Hegel, Herder, Jebb, Lang, Meyer, Murray, Paris, Paul, Rajna, Steinthal, Vico, Wackernagel, Wilamowitz-Moellendorff, Wolf and many others.

Section 12 introduces the reader to the historical study of the epic in Greece, Rome, the Middle Ages, France, Italy, Spain, Portugal, England, regions of Gaelic speech, Germany, Holland, the Scandinavian countries, Finland, Russia, Poland, Persia, India, Babylonia and some scattered localities. Considerable discussion is devoted to Greece, Rome, the Middle Ages, France, Italy, England, and Germany, and there is some systematic comment on the epic in Spain, Portugal, Holland, Scandinavia, Persia, and India. Elsewhere there is little more than an indication of sources.

It is not easy to classify this book by Professors Gayley and Kurtz. In a general way it may be called a reference book for those interested in investigation of the lyric and the epic, and as such it will be great aid to all who wish to gain a clear idea of problems in those fields, and of sources and authorities to use in the solution. In the course of this review attention has been called more than once to the attitude of the authors in refraining from dogmatic statements. They endeavor, generally with success, to explain what has really been done in criticism in the past, but not to force any particular opinion upon the reader. Although lists of authorities obviously cannot be complete on every point, there is a great amount of indispensable bibliography. Moreover, the authors are not satisfied merely to list books in one place, but whenever a reference is useful to clear up some special point under discussion, they give it at that point, even though the same reference work may be cited in a general list. In order to avoid too much repetition the titles of the most general reference works and learned periodicals are collected in an appendix.

In a work of such compass, no two readers or critics would agree on points of detail. Along with the general excellence of the book there can hardly fail to be some minor blemishes. Although it is a graceless task to point out unimportant faults in a work of such excellence and of such wide scope, the suggestions even of a reviewer who feels at home only in certain aspects of the Italian and Spanish parts of the book, may throw a little light upon the work as a whole. In a book written in English, primarily for English speaking students, it is hard, and perhaps unwise, to avoid emphasis on English achievements in literature and on critical works written in English. To the reviewer there seems to be overemphasis of English accomplishments in the theory and historical study of the lyric and in bibliographical lists. For instance, references to the lyric are listed from long works in English dealing with some other subject, or short articles from periodicals in English are given where similar periodicals in other languages are passed unnoticed. However, there is absolutely no intention of omitting important works in foreign tongues. There are copious references to scholarly criticisms in German, French, and (for the epic) Italian, and occasional references to authorities in other languages.

Both the lyric and the epic in classical Latin literature appear to be treated in unduly brief fashion. On the other hand, there are comparatively long and very interesting sections dealing with medieval Latin works. On page 688, in discussion of Latin Christian Narrative Poetry, the authors admit that their notes have been expanded out of proportion to the other divisions of the section, because the literature of the period

is relatively unfamiliar, and because it is important historically. But other relatively unfamiliar literatures, whether historically important or not, are not so disproportionately emphasized. References to minor literatures are usually brief and intended merely to suggest general avenues of approach, sometimes through an obvious source such as the *Encyclopedia Britannica*. The reviewer does not understand the almost total neglect of American literature, whether written in English, German, Portuguese, or Spanish. Modern European poetry in these languages is discussed.

The outline of critical theory by nationalities causes some difficulty. The fact that there is the same general tendency in critical growth—from formal to subjective criticism—in all the leading countries, causes repetition of ideas in the treatment accorded to each country. Perhaps one general discussion of the development of critical theory in Europe would be simpler, even though it would injure the balanced arrangement of the book as described in the preface.

We miss reference to Italian lyrical theory in the ages of Dante and Petrarch. The treatment of the renaissance epic in Spain (page 734), mentioning as it does only one poem, gives no idea of the extent of the epic in Spain at that time. There are occasional unimportant misprints, those noticed being chiefly in Italian and Spanish names and titles of books. Here and there, specialists in different fields would add certain titles to the bibliographies in their specialties.

Such faults as appear in the book by Professors Gayley and Kurtz are overshadowed by its good qualities. The diligent collection of authorities, the masterly presentation of essential critical problems, and the sympathetic and intelligent attitude toward criticism, will be helpful to many students.

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ETUDE SUR LE LANCELOT EN PROSE, par Ferdinand Lot, Bibliothèque de l'Ecole des Hautes Etudes, No. 226, Paris. (Edouard Champion), 1918.

In the critical expressions concerning the English *Morte Arthur*, Malory is sometimes praised as "author," sometimes alluded to disdainfully as a "mere" compiler, even when there is no difference of opinion as to what Malory actually did. Sommer, in his study of the sources of the *Morte Arthur*,¹ alludes to him as a "compiler." Strachey, while accepting all of Sommer's conclusions, nevertheless insists that Malory is an "author," and adds, scornfully, "I ask, as Carlyle once asked

¹ *Le Morte Darthur*, III, 294.